

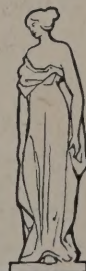


POTTERY & GLASS

A MONTHLY MAGAZINE DEVOTED TO
THE INTERESTS OF THE POTTERY,
GLASS, LAMP, ART METAL AND
ALLIED INDUSTRIES.

JULY

1908



VOLUME I
NUMBER 1

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POTTERY AND GLASS

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ROBERT M. McBRIDE, President; ARTHUR S. WITHERSPOON, Secretary and Treasurer

NOTE THE NAME

THEODORE

on the Stamp and

AVOID IMITATIONS

The most popular brand of French China is

THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGES, FRANCE

WILLIAM L. BRIGGS

25 MURRAY STREET, NEW YORK CITY

The China known since 1840 as

Haviland China

Is stamped under each piece
in green underglaze

Haviland
France

The decorated China has
an additional stamp
in red on the glaze

Haviland & Co
Limoges



SEE PAGE 11

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

EXAMPLE OF AMERICAN PORCELAIN
COURTESY OF LENOX INCORPORATED

POTTERY & GLASS

VOLUME I

JULY 1908

NUMBER 1

FOREWORD

FOR the information of those who have not already been apprised of the fact, we would say that after thoroughly canvassing the field we find a practically unanimous desire for a high class medium that will represent the pottery, glass, lamp, art-metal and allied trades. With the characteristic promptitude of the organization back of this movement, steps were immediately taken to further the idea, plans for publication were soon consummated, a company was incorporated under the laws of the State of New York with ample backing to insure success, and this number is the first effort to demonstrate a serious intention to occupy a field to which this magazine has been invited with a courtesy seldom if ever before held out by the representatives of any trade. It is therefore natural to feel that it can count on the reasonable support which will of course be necessary to the maintenance and success of the magazine. The expectation of realizing this necessary support seems to be justly warranted not only on account of the enthusiasm with which the publication proposal has been received, but also as a natural consequence of the unprecedented expansion of trade following the great national prosperity of recent years—despite the more recent setback, which, as is now confidently believed by many, has been, after all, only a balancing time, a breathing space, by which to gain more perfect equilibrium and new strength for greater things soon to come.

The publication of POTTERY AND GLASS is in the hands of an already complete organization with convenient offices in the new Evening Post Building at 20 Vesey Street (right in the heart of the China and Glass district)—an organization which is now thoroughly established in the

publishing field and which has made a success of the publications it is now engaged with.

A competent staff of editors, writers and newsgatherers has been secured looking toward the placing before the trade literature and news items of interest which will be live and comprehensive in scope and intelligently handled. Also a large number of subscription agents extending their efforts to all parts of this country, Canada, South America and Europe, will rapidly build up a large subscription list, and special efforts will be directed toward placing this medium in the hands of those whose influence it will be desirable to reach in order to obtain real results for those who are to patronize the advertising pages of POTTERY AND GLASS.

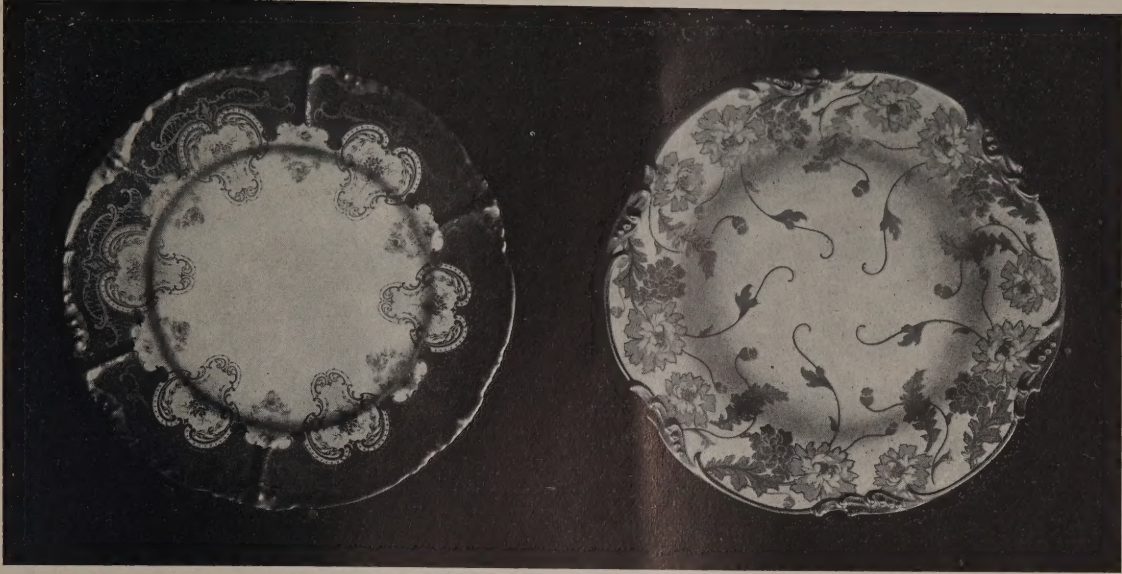
The publishers of POTTERY AND GLASS are pledged to make of it not only a beautiful magazine, but an accurate and up-to-date chronicler, a vigorous and friendly mentor. Its pages will be devoted to the important affairs of only two or three closely allied trades, and if at times it should digress from the topics suggested solely by the interests of these trades, it will be for some broadminded or useful purpose. Its pages will be subject to no personal ambitions, and be swayed by no narrow prejudices nor selfish aims. Editorially, if there is an opinion to be expressed, it will be expressed fearlessly—not, however, without first using every care to closely investigate and authenticate the facts upon which such opinion may be based, and then not without the help of that wisdom which comes only from consultation and competent advice.

The editorial columns of this magazine will not be for sale at any price to any one. The advertising pages are for that purpose, and they *must* be sold.



PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

EXAMPLE OF FRENCH CHINA
Pouyat Limoges
COURTESY OF PAROUTAUD & WATSON



EXAMPLES ILLUSTRATING VERSATILITY IN DESIGN

FRENCH CHINA

THE ACME OF DEVELOPMENT AS A FABRIC OF KAOLIN

UNTIL some new genius is born, or until some patient investigator discovers new materials and new methods for the production of hard porcelain, French china must ever retain its supremacy in its class.

It is difficult to conceive any new materials or any radical departure in methods which might be combined to produce anything superior to the hard porcelains of Limoges which have all of the qualities that render an article of clay desirable.

French china has probably reached the acme of development as a fabric of kaolin, and all that its makers can do in the future is to devote their energies to the maintenance of its high standard by the production of new forms and new ornamentations to beautify a worthy object.

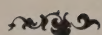
The foundation virtue of Limoges porcelain is the perfect homogeneity of body and glaze together with translucency and purity of color, combined with the remarkable hardness and durability of the glaze which will not turn black, scratch, or wear off. This means of protection is absolutely permanent and helps to hold the colors indefinitely in all their original brilliancy and quality. It is in these attributes that the French china makers have attained the highest degree of perfection in hard porcelain.

This reference to French china must not be taken as disparaging to other manufactures of

clay; such as bone china, stone porcelain, or even the soft pottery of the class known as cream colored or stained and sponged ware. All of them, from the most elegant to the simplest bit of pottery, have an appropriate place in the popular esteem, and the quaint plate of Luneville, Choisy le Roi, or the standard earthenware of Staffordshire is entitled to as much regard from the lover of ceramics as the most elegant of the higher grades of porcelain.

Any consideration of French china must therefore take into account the undisputed fact that its manifold excellencies place it in the first rank of service for the table; and it is a singular fact that, of the great quantity of French china produced in Limoges year after year, the largest percentage of it is made exclusively for table use.

The table is the throne of French china and there it reigns supreme as the most satisfying fabric for all-round, continuous use that comes within the limitations of the average bank roll. That is one of the reasons why it meets with popular approval by the great majority of housekeepers in the United States. The cost of a French china table service is naturally much higher than a similar composition in standard earthenware, for the reason that hard porcelain requires an entirely different process of manipulation than any other known product of



clay. In the final firing for the glaze the risk of damage from the slightest degree of over-firing is such that the selection of perfect pieces leaves such a large proportion of *inferieur* that naturally the cost of what may be considered absolutely A I. is relatively higher than what are known as firsts in the lines of standard earthenware.

This is notably true in that class of plates in French china known as *uni* or smooth edge. The perfect selection of such plates are almost invariably used for high grade border work in incrustations, raised paste work, and lace effects; and in order that the edges when gilded may be perfectly smooth, it is necessary to select and select until the required number of plates is found. This close and exacting method of selection leaves a large percentage of *inferieur* which are good enough for human nature's daily food and too good to throw into the refuse heap. The result is that quantities of such plates are used to make up the moderate priced dinner set of commerce which has furnished forth many an American table with a French china dinner set which could not have been available excepting for the reasons above given.

To the practical mind the subject of French china presents so many and such varied phases that it is well worth the while of the progressive dealer to study the subject whenever it is possible to secure information which will enlighten the subordinate salespeople, many of whom are woefully ignorant on the general subject of ceramics and pottery.

For the present era it may be truthfully said that French china as a white fabric of kaolin has arrived. For the future we fully expect that the genius of the Limoges artists will develop still greater possibilities in decorative effects than are dreamed of in this day and generation.

INCRUSTATIONS

There is a large and very inviting space in the world of pottery and porcelain for the brain cudgeler who may devise some better means of producing incrustations on porcelain than is employed at present.

What is wanted is some method which will eliminate the necessity of covering every piece to be etched with asphaltum to resist the action of hydrofluoric acid on that part of the glaze which is to be left intact. Asphaltum or any other "resist" of a pitchy nature is a vile, mussy substance, to say the least of it, and

whomever it may be to invent a method supplanting it, must find a way to produce the etched effect without the use of any resist whatever.

Somebody says: "Impossible" but so many things have been accomplished in other branches of industry that we are inclined to the opinion that it is quite possible to do away with the troublesome "resists" and to simplify the process of producing an etched surface by purely mechanical means.

At any rate it is worth trying as the reward for success will be in proportion to the great advantage secured by getting rid of the objectionable features of making incrustations as pursued at present.

THE BORGFELDT DECISION

THE Borgfeldt-Tariff League libel suit recently decided against the defendant organization, developed some mighty queer doings on the part of several former United States officials, and one bit of correspondence from an ex-United States Consul proves the contention of the late James G. Blaine that it is better to travel a hundred miles than to write a letter. Former Examiner Bieling's memory for recent events was another illuminating feature of the case which gave the jury a decided jar.

BORGFELDT'S NEW PREMISES AT FURTH

Furth reports speak of the new premises in course of erection there by G. Borgfeldt & Co., being unequalled in Germany for extent and imposing appearance, as well as for completeness of interior arrangements.

POTTERY MANUFACTURE IN ARKANSAS

Articles of incorporation have been filed by the Hot Springs Clay Products Company at Hot Springs, Ark. The capital stock is \$1,000,000, of which \$800,000 has been subscribed, and headquarters will be in New York. The company will manufacture products from clay, including all sorts of fancy pottery. The officers are Lee Worthington, president; C. L. Shattuck, vice president; Edward H. Johnson, secretary, and J. H. Henderson, treasurer.

It is claimed that the clay found in certain sections of Arkansas is susceptible to a polish and general pottery manipulations equal to that found in almost any part of the world. A display from the pottery plant at Hot Springs recently placed on exhibition in the office of the commissioner of agriculture at Little Rock, includes designs in both burned and baked pottery, as well as in plain and embellished pieces.



SWEDISH POTTERY (GUSTAFSBERG, STOCKHOLM) IS VERY ORIGINAL, OFTEN REALISTIC, BUT NEVER CRUDE
1 and 3, Relief Earthenware with colored glazing; 2 and 5, Moulded Design in blue on lighter blue ground and then glazed; 4, Metal Glazing.

DEVELOPMENT OF CERAMICS

NATIONAL INFLUENCES IN NEW FORMS, STYLE AND DECORATION REFLECT THE DISTINCTIVE SPIRIT OF THE PEOPLE—TENDENCY TOWARD ORIENTAL EXPRESSION—TIDAL WAVE OF THE NOUVEAU ART

BY C. RUGE*

IT can easily be understood why the making of ceramics is one of the oldest arts: because to fashion vessels out of earth was a natural proceeding for primitive peoples. The nations of the Old World made artistic pottery before they began to execute any other kind of art work, and the relics of our American Indians prove that pottery is the most natural expression and outgrowth of the artistic sense and manual dexterity of a young nation.

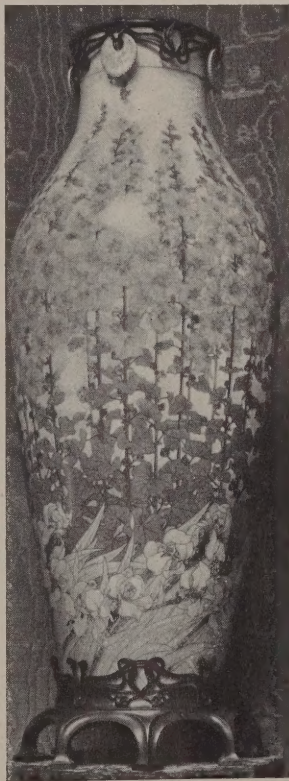
The same thing is true of the Americans as a nation, as the Rookwood potteries were established and became world-famous before any other of the industrial arts had developed here, and pottery has since held its place at the head of all other art industries.

In the Middle Ages, and during the Renaissance, beautiful pottery was produced in the European states. German and English plates and vases, steins decorated with flat designs and relief figures characteristic of the styles of the period, Italian majolicas, and French Sèvres have indeed influenced modern European pottery so exclusively that recently a movement has been started to seek new ways of production and decoration, and now new styles of pottery are beginning to be

seen in nearly all countries of Europe. European pottery now differs in its partial or absolute negation of old practices, although some countries still produce merely copies of old methods. Thus, the Italians rely principally on the old majolicas with Renaissance designs; and when they abandon these beautiful designs of old tradition they usually fall into forms of production wholly lacking in taste, which appear to be a reflection of the overnatural school of Italian sculpture. There are, however, favorable exceptions: the Manifattura di Fontebuoni, in Florence, and the Ceramica Hermann, producing majolica vessels having a metallic luster and decorated with designs in long-stemmed plants, which display a wholly modern feeling for beauty.

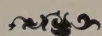
In Spain, also, the best ceramics rely on Renaissance, or occasionally Moorish ideals, as the modern spirit in industrial art has taken root in that country even less than in Italy. Neither do the disastrous economic conditions promote production in the applied arts.

The revival of the Renaissance—the art of the fifteenth to the eighteenth centuries—on the European continent took place in the seventies of the last century. It was influenced by some of the



MODERN INFLUENCES HAVE INVADDED EVEN THE SÈVRES FACTORY * * * * *

*American correspondent of "Kunst und Kunst Handwerk"—Monthly of the Imperial Museum for Arts and Crafts in Vienna.



LIGHTS AND DARKS
EXPRESS THE GERMAN
FEELING ¶ ¶ ¶

best artists, notably Hans Markart, in Vienna, and once more brought objects of genuine beauty into common use. The complicated forms and carvings used in the Renaissance styles, however, proved cumbersome for modern use, especially for furniture, and a change was demanded. This came from England, and although it at first affected furniture, the other arts had to be brought into harmony and thus became likewise subject to a revolution, except in the more conservative southern countries—Italy and Spain, where few crea-

tive minds are to be found in our days, at least as regards the arts.

William Morris stands at the head of a movement for simple forms, and through him the pre-Raphaelite conception became dominant in English arts and crafts and also found expression in many works of pottery. The Doulton works, however, which are the oldest and justly celebrated, have been faithful to rich styles of decoration in harmony with their rich coloring, although they also produce objects in monochrome coloring with no decorations, in harmony with any style. Especially beautiful are red vessels in shades varying from brown to orange tints, in which the secret of the old Chinese *Sang de boeuf*, or *Rouge flambé*, seems to be discovered anew.

After the stimulus had been given to creating new styles of industrial art which should embody the distinctive spirit of the people, or even of the individual, the movement was taken up by the different nations.

In France, the revival of the Renaissance had never taken very deep root, although those historic styles in which the

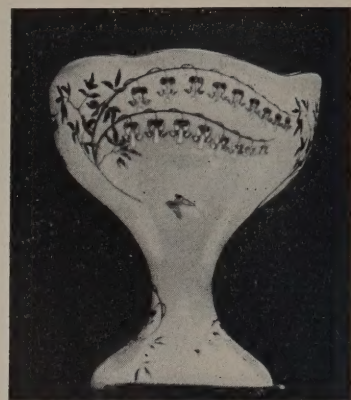
French had been the leaders — rococo, empire and baroque — were supreme in the applied arts until the close of the nineteenth century. Then the *Art Nouveau* sprang into life in France and at once affected all branches

of the applied arts, thus creating entirely new interiors with new kinds of ornaments. Ceramics were naturally deeply influenced by these new tendencies and even the great porcelain works of Sèvres, where linger the traditions of many decades, have been obliged to take into consideration the houses decorated in *Art Nouveau* and to furnish vases in that style. Many new ceramics have been created by individual artists, and perhaps no other art has been more influenced by this new style than the ceramic.

The influence of the French new art, which has been revolutionizing the arts and ceramics of all the countries of the Old World, is more and more visible in America; hence it will be well to define its main characteristics.

The individuality of the composing materials is strictly preserved; that is, every material must show its own beauty and never imitate that of another. But pottery is often mixed with metal, enamel, or even stones, and the use of any material, regardless of cost, which is fitted for the purpose on account of beauty of color or texture, becomes a prominent feature.

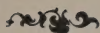
Flower motifs are frequently used, but never in natural forms nor in conventionally repeated order. They are conventionalized, but adapted to the wavy, harmonious lines characteristic of the *Art Nouveau*. Every decorative motif is individual and different, and in this individ-



SWEEPING LINES AND GRACE
OF FORM ¶ ¶ ¶ PARIS



ORIENTAL INFLUENCE IN
NOUVEAU ART ¶ ¶ ¶



BIG HANDLES AND WARM
COLORS * BELGIUM AND
HOLLAND * * *

ualizing tendency the Oriental influence is very marked. New forms of plants, that is, plants hitherto not used in decoration, are also introduced: poppies, carrots, fruit-tree blossoms, and the leaves of all kinds of bushes being visible. The colors and forms of the peacock are much in favor, also light, soft tints which lend themselves to the symbolism that finds expression in this new art. The latter is true of human forms, especially those of women, which are used to a great extent in the new ceramics, where long-stretched lines are dominant.

From France most of the new motifs in all branches of the arts and crafts, and especially in pottery, have found their way all over the European continent. They have become changed, stamped with national differences, some abandoned, others added. Technically, modern pottery stands very high and comes nearer to the old Oriental methods than ever before. To investigate the differences and characteristics in that light would exceed the space of the present article, where the attempt will be made only to sketch the total character of ceramics in the different countries which have been influenced by the French art.

Nearest to France stands Austria. The Austrian people possess much artistic feeling, and just as the revival of the Renaissance took deep root among them, so, also, the new spirit in art became very prominent and spread through the whole world of industrial art to a remarkable degree. Austria possesses excellent art schools under the direction of the State, and the Vienna Industrial Art School, conducted by the Imperial Museum for Arts and Crafts, is the mother of all similar institutions in Germany. In those schools, also, ceramics have undergone the change from Renaissance majolicas to modern styles, and this modern Austrian style shows a great affinity to the French *Art Nouveau*.

It is difficult to draw a distinct line between Austrian and German art because many Austrian artists and artisans have settled in Germany on account of the more favorable economic conditions, and the South Germans, any-

way, resemble the Austrians more than they do the North Germans. Among the latter all the arts, pottery among them, have a more virile character. The straight line replaces the curved, and severe contrasts between light and dark are prevalent.

There are, however, individual potters in Germany who have a style entirely their own. As examples, may be mentioned Professor Kronhas, in Carlsruhe, with his wonderful glazing which has the qualities of mother-of-pearl; Professor Lauger's very original flower decorations; Elizabeth Schmidt-Pecht's vases, etc.

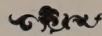
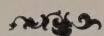
Belgian and Dutch pottery also show the influence of the French. Nevertheless, the ceramics of these countries, as well as their other industrial art products, testify to a certain amount of heavier Teutonic blood in the veins of their people, and their modern productions can be traced back to the old Dutch style. The main direction of the lines is not wavy, as in France; the lines are distinctly curved. Big handles are essential parts of the vases. The dominant colors are warm reddish yellow tints blending into browns, whereas the modern Germans show a marked preference for grays, blues, and purples—all cold tints. The ceramic art of Holland is also technical to a high degree. The decorations are in fine brushwork and usually show plant forms with long stems. Although they are painted under glaze, they give the impression of surface decorations.

The works of Copenhagen are in marked contrast. Here the decorations of pale, usually bluish, colors and of mystic uncertainty of form, are part of the objects themselves. Landscapes with a few high trees blending into the sky, birds with large wings, finny inhabitants of the northern seas, form the subjects of these poetical decorations. Just as simple are the forms of the vases, flower-pots, and plates which they adorn. The northern love for nature finds expression in these objects just as in northern poetry and landscape painting.

It is noteworthy of Sweden that here the peasants have preserved the faculty of artistic production characteristic of primitive nations, but often lost through so-called civilization. Swed-



COPENHAGEN * MYSTICISM



ish pottery is very original. The decorations are often realistic but never crude. Human, animal, and flower motifs are chosen and treated with an unspoiled fervor. We observe in Sweden a genuine originality and freshness in conception, documenting itself in the great

potteries as well as in the work of individual artists and even of the peasants.

Thus the ceramics of different countries are documents of national differences reflecting the distinctive spirit of the people, and are therefore interesting topics for study.



ROOKWOOD A PURELY AMERICAN PRODUCT WITH INDIAN MOTIFS

CHRONOLOGICAL SALE OF OLD FRENCH SPECIMENS

At a recent Paris sale of French Art ware, the articles were classified less according to their artistic value than in regard to the historical development the various kinds represented. Thus, the series of old French soft porcelain commenced with that of the Vincennes factory and led up to that of Sèvres, in which plates, cups, etc., were more prominent than *articles de luxe*. Sèvres hard porcelain followed, after which came French soft porcelain of other makes, and finally numerous specimens of German and Asiatic porcelain. Some of the articles sold included:

Soup tureen of Vincennes porcelain, date 1753, in turquoise blue ground with gold decoration and birds in medallions—10,350 francs (\$2,070).

Square dish of 1758 in blue marble ground with green ornamentation and a medallion painted in flowers—4,005 francs (\$801).

Pair of covered vases with turquoise blue decoration and flower pendants—6,900 francs (\$1,380).

Two candelabra in shape of broken pillars with flowers and golden foliage in gilt bronze mounting, Louis XVI. style—4,100 francs (\$820).

Fan-shaped jardiniere of 1758 on movable stand, with turquoise blue ground, wreaths in medallions, and golden foliage—5,100 francs (\$1,020).

Various other articles by Mennecy, Villeroi, and other artists, were disposed of at apparently good prices.

French art connoisseurs seem thus to be adding to their collections despite financial troubles and other disturbances.

SWISS COLONIZATION IN AMERICA

A Swiss colonization company has purchased 200,000 acres of land around the head of Hood Canal, thirty miles west of Tacoma and will bring in 24,000 Swiss colonists. A town will be established in each township and the colonists will engage in agriculture, dairying, pottery making and other manufactures.



A M E R I C A N P O T T E R Y N O W R A N K S W I T H T H E B E S T

FINE AMERICAN TABLE PORCELAIN

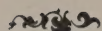
AMERICA POSSESSES ALL THE REQUIREMENTS FOR PRODUCTION AND IS MAKING
NOTABLE PROGRESS IN MANUFACTURES OF MERIT

IT is rather an astonishing fact that hitherto American soil has been so little exploited for the production of porcelain, commonly called "china," which in itself would seem to hint that common parlance at any rate had tacitly accepted the right of one nation to lead in that branch of production. American soil, however, possesses all the requirements for producing the finest and most artistic table ware or decorative vessels, although until lately but little use has been made of it, and that with comparatively poor results. It would seem that the Americans, who as a rule like to see quick results from their labors, had been lacking in the patience and technical ability necessary for the long process of experimenting required in the successful production of china. Another adverse influence has been the American tendency to doubt its own æsthetic sense and to pin its faith to imported taste and imported objects. Hence, American capital was not encouraged to invest in porcelain factories, and American chemists and artists did not feel inclined to experiment because, even with the best of materials, money and years of experimenting are necessary to produce good porcelain.

The first really good American china of high grade was made by Mrs. Louisa McLaughlin, of Cincinnati, but she never worked on a large scale, producing only single pieces which she designed, modeled, and fired herself. She was also the first one to do underglaze decorating, as until then only overglaze decorations had been made on French porcelain. But while Mrs. McLaughlin's productions were of a high order, they were too scarce to make American porcelain known even in America.

During the last decade, however, the confidence of Americans in their own artistic achievements began to develop, and consequently many industrial art products have come into existence. Beautiful and good porcelain is now produced, as may be cited by that of Mme. Alsop Robineau and the Lenox Incorporated. The Robineau vases are designed for decorative purposes only and will be spoken of later on in a special article. The Lenox ware, on the other hand, is intended for practical use, table and coffee sets of high artistic beauty and superior quality being their specialties. Other American manufacturers are also furnishing articles of real merit and these will be taken up in turn, and the subjects treated separately from time to time in order that the readers of POTTERY AND GLASS may become better acquainted with the efforts now being put forth to produce within our own boundaries articles of real merit. Let us now, for instance, consider the Lenox productions.

Chemically, the Lenox body resembles the best English porcelain in that it contains a considerable percentage of phosphate of lime which, aside from the practical advantage of reducing the liability to fracture, gives it a characteristic mellow quality. There now remains little doubt that the porcelain of the Lenox Incorporated equals the English china or "Bone China," as it is commonly called in contradistinction to the French, German or Austrian china, which has a hard or feldspathic body. The superb quality and translucency of the Lenox china, the perfection of detail in designing and modeling, the richness of the gilding and the almost inexhaustible palette of "hard



fire" colors applied to the beautifully transparent and luscious glaze, place it practically in a class by itself and have made it one of the most renowned porcelains in the world.

This achievement is the work of Mr. Walter S. Lenox, after years of experimenting and many disappointments. The Lenox Incorporated was founded in 1889, at Trenton, N. J., and there, under the direction of Mr. Lenox, an able staff of ceramic chemists, designers, modelers, artist decorators and gilders, who can compete with the best of the English producers, is engaged in the production of the beautiful Belleek and bone china.

Much of the ware is manufactured for Tiffany, Mr. Albert Southwick, of that firm, and Mr. Frank G. Holmes having produced some of the most artistic designs for the Lenox ware. Delicate flower designs are usually preferred for the plates. The coffee sets are in graceful antique shapes with decorations to match. The designing and execution of the fish and game plates suggest the delicacy of the decorations of the long-famed Royal Copenhagen ware.

American millionaires have now learned to appreciate this American porcelain and seek it for their tables. One of the finest things ever produced at the Lenox factory was the Roebling orchid set, which cost over three thousand dollars, and consisted of thirty-two plates decorated with orchid blossoms. Every day magnificent table services are turned out destined for the homes of the wealthiest of America's citizens.

The manifold palette of hard fire colors makes it possible to obtain wonderful results, not only in the brilliancy of the ground colors, but also in the delicate tints and shades for figure and landscape painting, the quite perfect agreement of the colors and the glaze contributing to the result.

Mr. Lenox and his helpers go on experimenting and studying continuously, so there is no limit to what we may expect them to produce. He has already added many important improvements of his own, so that his china is by no means an imitation of the English bone china. While its quality is on a par with the English porcelain, the differences in the American soil and methods of production and decoration give to the American china a wholly individual character.

In consequence of growing trade, the Isis Art Ware Works of Nuremberg, recently adopted a resolution to increase the capital of the concern by 65,000 marks to 300,000 marks.

COPPER MIRRORS ON GLASS

Through a process invented by Mr. Chat-taway, an English chemist, a reflecting film of copper is deposited on glass in such a manner as to form a copper mirror. A mixture of one part of freshly distilled phenyl-hydrazine is heated with two parts of water, until a clear solution is obtained, to which is added one-half its volume of a heated saturated solution of hydro-oxide of copper in ammonia. The next stage in the reduction of the copper is effected by letting the filtered solution form the copper mirror during heating on a perfectly bright glass surface, one hour being required for the production of a durable layer. The copper film is then washed with water, alcohol, and ether, being afterwards protected by a layer of varnish from the oxidizing influence of the air.

It is claimed that these mirrors are very effective, displaying the red tinge of the copper and being at the same time thoroughly durable. In the reduction, much depends on the quality of the glass, the deposit being more easily effected if the glass has not been in contact with air or water. The process is likewise said, in the German press, to be more successful upon blown than upon polished glass.

NATURAL SCIENCE AND INDUSTRIAL ART

Reviewing the work on "The Manufacture and Historical Development of Meissen Porcelain," a writer in the *Sprechsaal* urges the importance of founding a professorship of Ceramic Art, for the purpose of grouping in concrete form the really valuable elements out of the mass now to be found in various sources of information. He says:

"Academical students find much difficulty in making progress as to ceramic art, much of the information in existing literature being old and requiring verification. . . . It is on that subject which touches upon the domain of art that more is often written and spoken than is for its advantage."

Ignorance of technical principles on the part of government officials has done harm in America as well as in Germany to the interests of the ceramic industry, notably as to the questions of lead poisoning and of smoke. This is attributed in many cases to the attention paid in education to the mere learning of facts, without intelligent and logical consideration and the common-sense application of the principles of natural science on which they are based.



FAILURES IN THE GERMAN POTTERY AND ALLIED INDUSTRIES

RESEMBLING, as it does, the obituary of the industry, the recent statistical report of the failures in German ceramic manufactories for the last twelve years is of more than transient interest. The actual number for the twelve years—1895 to 1906—was 284; or a yearly average of about 24. The years 1895 to 1898 averaged only 18; while in 1901 there were 37. The other years varied between 22 and 26; the figure since 1902, which year had 24 (or the same as the average of twelve years) not having materially altered, that for 1906 having been 26.

As might be expected, the pottery industry furnishes the largest proportion of the failures, with an average of 18 a year over the whole period, or 75 per cent. of the aggregate. While, however, the average of the first four years was 12, that of the last eight was 21; so that as to the actual number of failures, apart from amounts, the German pottery industry seems to be in worse shape than ten years ago. Porcelain manufacture, on the other hand (while the comparative figures for the two periods are $5\frac{1}{2}$ and 4), shows in the comparison of 1895 and 1906 alone a much greater drop—from 8 to only 2 failures. Out of 28 cases, where there were nominal assets, only 3 were in the porcelain branch, although it represented about 20 per cent. of the total failures.

While in the absence of the actual totals under each category no definite conclusions can be drawn, still the inference would apparently be that the better end of the trade in Germany was in the more substantial position at the close of the period under review, in itself a good augury for the future.

TAKING ARTISTIC ADVANTAGE OF AN OLD DEFECT

RECENT attempts have been made with more or less success to imitate what was originally looked upon as a defect in the earliest productions of Vincennes porcelain, a peculiarity of which lay in blotchy or splashed effect of the beautiful rich dark blue ground color undoubtedly caused by the color having been unequally applied to the surface of the china with a brush. Afterwards this process was improved at Sèvres by applying the color in the form of a powder which, under vitrification, spread more evenly over the surface. The effect of the old *Bleu de Vincennes* is, however, most artistic and desirable in conjunction with more modern treat-

ments and color combinations, and hence its recent reappearance in the decorative schemes of late productions of a more commercial nature.

The value of this peculiar defect was long ago appreciated by M. Sprimont, of the Chelsea works, by whom it was successfully imitated and is yet to be found on some of the richest specimens of Chelsea. Some interesting productions from Birmingham, England (W. Howson Taylor), are attracting much attention, the blotched effect being, however, somewhat too marked to suit the tastes of the more critical.

The original Vincennes pieces are, as a rule, meagerly painted, depending almost solely on the wonderful deep blue color for effective decoration, which, of course, is further enhanced by the rich massive gilding which generally accompanies it.

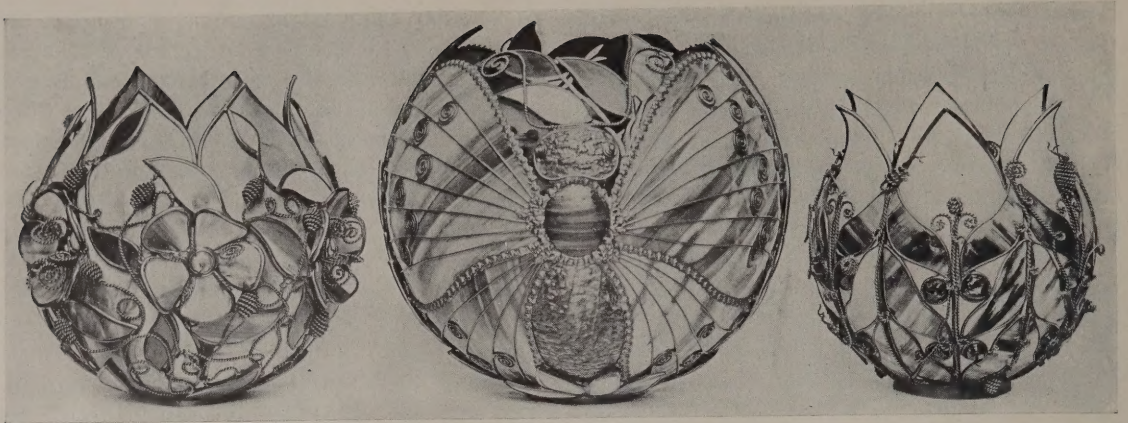
NEW FRANCO-BELGIAN-JAPANESE GLASS FACTORY

According to Paris reports a syndicate composed of French, Belgian and Japanese capitalists has been formed with the intention of establishing at Osaka a glass factory on the most approved modern principles. The Board of Inspection in Japan will comprise five Europeans and two Japanese, working in harmony with a Technical Council in Europe. The latter will include men prominent in the glass industry, such as M. M. Deprez of Jeumont, M. G. Deprez of Val. St. Lambert, Colonel Thys of Brussels and M. Franquin of Paris. Two thousand Japanese hands will work under the direction of eight Belgian superintendents, three engineers and five foremen.

The new factory will be operated by electricity, with four furnaces in the section for table glassware, six for bottles, and four for window glass (on the Fourcault system). The daily product is expected to be 100,000 pieces of table glassware, and 70,000 bottles, while the annual output of window glass is estimated as likely to be 100,000 cases.

THE LEIPZIG FAIR

At the April Leipzig fair there were 3501 firms represented in the class of ceramic, glass, art metal, jewelry and toy manufactures, the number at the previous Easter fair having been 3328. The 3501 concerns are classified as follows in the official list: Germany, 3180; Austria-Hungary, 220; France, 44; Switzerland, 13; Great Britain, 11; Netherlands, 10; Italy, 9; Belgium, 5; Denmark, 3; Russia, 2; Sweden, 1; Norway, 1; North America, 2.



BENT GLASS AND METAL GLOBES ARE HIGHLY DECORATIVE

ARTIFICIAL LIGHTING

EVOLUTION OF THE LAMP AND ITS RELATION TO HOUSE FURNISHING

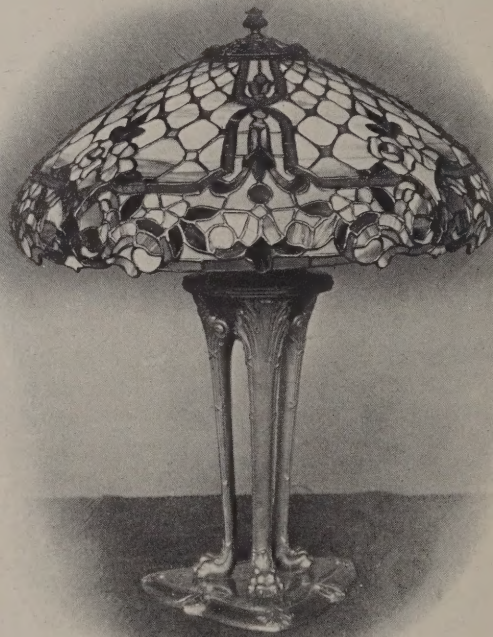
By JOSEPH R. BOLTON

IT is a belief held by many, that some of our most advanced luxuries of the present time are the echoes of a culture enjoyed in days long gone, and that they come to us as unrecognized revivals of once-flourishing arts rather than as entirely new inventions. However this may be, it is certain that at a period several thousand years ago, many of the household utensils upon which we still look with favor, were in daily use, and archaeologists assure us that even in the Lacustrine Age, when men built their homes far different—upon the waters to more readily withstand the attacks of enemies and wild beasts—their implements for domestic use were of such a nature as to have been used certainly with comfort at that time. Hammers, lamps and cooking utensils are still extant, taken from

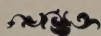
some of these old Lake dwellings—now resting at the bottom of the lakes upon whose surface they once existed as places of abode—and not only these alone, but also certain other articles

of metal and pottery which lead us to believe that their methods of making these things were at least practical and serviceable.

In the light of these discoveries, then, it is not hard to believe that the lamp has been in use for many thousands of years. If it be true, as has been said, that production of fire is coëval with the human race, we have only to go back to the first group of men to find the first artificial light. The ancients believed that Prometheus lighted a torch at the chariot of the sun, and so transmitted fire to the earth; but the discovery of fire, with all its latent possibilities, probably came



GOOD STYLE IN ELECTRIC LAMP



from the accidental striking of one stone against another. Having solved the mystery of the spark, it became an easy matter to set fire to a heap of dried grass or a few feathers, and through a gradation of flames finally secure a comfortable fire in the shape of a slow-burning log. Torches of pine were later pressed into service and a log was kept burning continually so torches might be lighted when desired, without having to go through the initial process of securing the necessary flame.

Through all the years, from the earliest records that can be found, the lamp has been in almost constant use, and has well been chosen as the symbol of progress and enlightenment, since it has played a most important factor's part in the march of civilization. Men early found that other things would burn besides dried grass and wood, and fish-oil and animal fats and grease were used for this purpose. A bit of twisted grass or dried moss served to convey the fluid to the flame-point, and a light was easily to be had. Anything with a natural declivity in its centre which could hold the liquid, served as a lamp and performed its function to the satisfaction of our earliest ancestors. As men increased in wisdom, however, they gave attention to the production of vessels especially constructed for the purpose.

Whether the art of lamp-making was carried into ancient Greece by some of the early visitors from Asia, or whether they found them already proficient in the art, cannot well be determined at this time. Suffice it to say that lamps made of baked clay were used, oval in shape, finished with an ornamental handle. This type was common to all Eastern lands, the Etruscan Terra Cotta lamps being distinguished only by their strong colorings. Many of these were creditable productions, bearing the maker's name or sign, and ornamented with legendary symbols or scenes of everyday life.

During the first few centuries of the Christian era, bronze lamps in combination with other metals came to be used, in elaborate and artistic

designs. In the houses of the poorer people, wooden lamps were used or those of a design less pretentious. At a later period, long chains were employed to hang the lamps from the ceiling, and stands or pedestals were arranged in various parts of the room upon which lamps were placed. These lamps were often rich in design and possessed much grace and beauty, some of them being inlaid with silver and used as the principal decoration for the most splendid rooms.

It is a remarkable fact that all this time no one paid any attention to the illuminant itself, nor to the quality of light. Century after century passed and found still the same illuminant in vogue, consisting of oils obtained from

various sources, with a floating wick—at best, a pale, unshaded light which flickered with every draught of air—but held in a receptacle upon which much care and thought had been bestowed. Towards the close of the eighteenth century, however, scientists began to give their attention to the oil and its possibilities, and several important improvements resulted. The flat, woven wick, held in a close-fitting support, was the most notable of these, and this was later followed by an attachment—which would be considered clumsy enough now, but which



GOOD STYLE IN OIL LAMP

was hailed with great favor at that time—to do away with the smoking of the wick. The lamp-chimney did not come into evidence until some years later, and was the result of an accident. One of the artisans in the shop of a Swiss chemist undertook for purposes of his own, to heat a bottle over the flame of a lamp. The effort was such a success that the bottom cracked and fell out, leaving the man with the top of a bottle in his hand, which was becoming hotter every second. He placed the broken bottle down as quickly as he could, without waiting to see where it would rest, and it happened to come directly over the flame of the lamp, in an upright position. The change in the flame was at once noticed. There was no smoke, no flickering, and the light was intensified many



times. It was not long before this idea was brought to a successful conclusion, and lamp-chimneys became immediately and universally popular. This led to a revival of interest in lamps, and many were made in different shapes and sizes, some of which are still extant both in this country and Europe.

With the advent of electricity as an illuminant, and the subsequent improvements in its stability and dependability, the search to secure *sufficient* light ended, and the only task that remained was to shade it so as to secure illumination that would be at once sufficient and—decorative. It must be admitted that through the early stages of its use, more effort was expended on securing the light itself than a proper distribution of it, and the results were for a time anything but artistic. This happily has given way, however, to an appreciation of lighting values, and the realization that to simulate daylight is not the desired goal in artificial lighting, but rather the placing of light where light is needed, of the correct and appropriate tone quality for its surroundings. The study of *light and shade* effects is as necessary to a well-lighted room from an artistic standpoint, as is variety, or light and shade, in anything else. A beautifully decorated room may show to poor advantage, merely because of the lighting scheme employed, and yet this defect might easily remain unrecognized by one not an adept in matters decorative. A lamp, false or inharmonious in its tonal qualities, will present as much of a discordant effect to the eye, as a wrong chord in music would to the ear. A shade which does not render the light soft to the eye, even when looking directly at it does not fulfill its mission, nor does one that does not distribute the light in certain directions for some useful purpose.

The lamps shown may be taken as good illustrations of this point, since they not only give an abundant illumination for reading, but also cast a warm glow of light around the rest of the room. This effect is gained with the use of leaded glass, with colors so selected and arranged as to bring out their greatest decorative value. These colors can be selected so as to harmonize with the other decorations of a room, and in addition to serving the useful purpose of providing light, can also become part of the general decorative scheme of the room. The time has passed when a lighting effect was looked upon as a necessary evil, for now it is counted on as a necessary adjunct for any prop-

erly furnished room. A lamp may be as much an object of art as a painting or a piece of statuary.

THE STRIKE IN FRANCE

THERE is an old proverb which says in effect that there is no calamity that is an unmitigated universal evil, and this is seen at the present time in the china trade. The strikes in France had been so successful that manufacturers were badly handicapped in filling their orders. They had to be very careful in giving instructions to their working people, and inferior work was of necessity accepted and passed without remark, when it should have been promptly condemned. As a matter of fact, the workmen had everything their own way. It was the workmen and not the owners that dominated the factories. When this condition of things had reached an almost unbearable state, the business depression in America appeared. Then came the manufacturers' turn. Some of the factories closed down entirely; those which did not, found it necessary to discharge a large number of workmen; and when it was found necessary to begin operations again, workmen in small numbers were taken back. Only the best were chosen, however, while those who had made the most trouble and had utterly demoralized the manufactories, were left out to enjoy themselves as best they might in the wine shops. The result seems to be altogether satisfactory. The poorer workmen have been weeded out and the quality of goods has been materially improved.

SEVEN HANDLED COVER

We would like to make the acquaintance of the Staffordshire potter who was struck on the funny bone when he put seven handles on a covered-dish cover, one in the middle and six around the edge.

It is facetiously called the "You-can't-miss-it-cover," and you couldn't miss it even in the murky dawn of the morning after.

This is going it several times better even than King Henry of Navarre (Henry IV. of France), who is credited with having been provoked into inventing the three-handled loving cup by the persistent negligence of a serving maid who, on handing him a cup, failed to present the handle, and who, after the King had had a cup specially made with two handles, presented it to him, calmly holding it herself by each of its handles!

IMITATIONS THAT EQUALLED ORIGINALS

IMITATORS WHO REAPED A REWARD BY MAKING THEIR IMITATIONS EQUAL OR SUPERIOR TO THE MANUFACTURES THEY STARTED IN TO IMITATE

BY WILLIAM E. PARTRIDGE

THE manufacturers of porcelains and other kinds of pottery have great encouragement in the production of new styles of good and artistic wares. In spite of the fact that the United States does not seem to be a very artistic country, fine ceramics seem always to secure a ready sale at high prices. Prices, in fact, which are proportioned to the artistic value of the work.

Some years ago there were several very curious and interesting illustrations of this statement. At that time there was practically one great artistic firm in England, whose product commanded the highest prices. It was never able to keep up with its orders, and was really without a rival. The ware was celebrated everywhere under the name of Royal Worcester. A German manufacturer, perhaps twenty years ago, undertook to produce an imitation of Royal Worcester. If we remember rightly, it was made by F. A. Mehlem. The product was called Bonn ware. The first style sent out was almost an exact copy, with a small variation in colors, but it was so good and so artistic that there was no difficulty in placing it on the market at the same price as the original. Almost immediately, however, he began to make other styles much less closely copied after the original. These, too, were so beautiful in coloring, design and body that the prices obtained were as high or higher than those of the originals. In less than a year all appearances of copying had departed. The maker having artists at his command, followed out entirely new lines. The artistic excellence of the ware made it unnecessary to follow either the Royal Worcester in design, form of decoration or coloring. In this market, at least, the ware was instantly on a level with the original.

Almost immediately, an English firm undertook a similar imitation, and Pointon had the same remarkable experience as the German firm. Even the first attempt placed this work on the highest artistic level, and apparently his first imitation was the last, for the pottery immediately began a line of artistic designs which placed it in the front rank, and which showed great originality.

Several manufacturers undertook the imitation of the Royal Worcester ware and all, after

their first attempt, found themselves so perfectly able to produce good and beautiful work, that they continued their work on original and highly satisfactory lines. Each of the firms aimed at the production of lines of the highest class, and were so successful in the end as to materially diminish the independent position which the original firm had held for several years.

The fact that the highest prices were obtained from the very first, and that recognition was at once obtained on the ground of quality, should be encouraging to every manufacturer who can make fine ware and can command artistic talent to produce his designs. Within two years of the time when the first imitation appeared, there were one German, two English, and one French firm engaged in the manufacture of goods of the highest grade.

Each one of these firms had been for years engaged in the production of the ordinary grades of porcelains but had not attempted fine artistic wares. Thus, by their attempts at imitation they happily inaugurated an educational movement of far reaching influence.

The American market seemed then to be saying as it does to this day, "Do it, and do it well," and when it has been done, there is no end of appreciation. Most of these imitators began with soft colorings and delicate creamy effects. The Germans followed the shapes and ornaments with great accuracy. Others introduced new forms but adhered closely to the colors and glaze of the Royal Worcester.

At that time the Royal Worcester was at the height of its glory. It could hardly supply the demand for its ordinary wares. Visitors and buyers were made welcome, but there was no seeking for orders, for there were more upon the books than could be filled for many months.

The high artistic character of the work of the potteries which began by being their imitators brought an end to their exclusiveness. They found themselves in the field with competitors, instead of being unique and alone.

Although to-day no collection is complete without fine specimens of Royal Worcester ware, yet its general market has been materially limited in its finer lines because there are so many other lines of equal artistic merit.



PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

EXAMPLE OF RUSSIAN CHINA
COURTESY OF J. H. VENON

1744 — RUSSIAN PORCELAIN — 1908

MAGNIFICENT MODERN MANUFACTURES NOW IN GREAT DEMAND ARE THE OUT-
COME OF A LONG SERIES OF VICISSITUDES AND COSTLY EXPERIMENTS—
THE STORY OF THE IMPERIAL FACTORY

AN *edition de luxe* in a truly magnificent sense of the word has recently been published by the Russian imperial porcelain factory. Unfortunately, with the exception of one chapter in French, the text of the work is in Russian, which makes it available for only a limited number of readers. As there is no scarcity of illustrations, however, both interspersed in the text and in the accompanying plates, the book should find numerous friends among lovers and collectors of old and new porcelain. The colored reproductions of the Petersburg porcelain works alone make the work valuable, if not indispensable, to every collector, while its service in deepening and increasing the understanding of the Petersburg porcelain as a whole is by no means slight.

As the story of Russian porcelain is not widely known, an attempt will be made here to give a brief sketch of its history. This will help to a better understanding of the modern commercial china of Russian manufacture, which is finding much favor in this country and which it is the purpose of this article to lead up to.

Beginning with the eighteenth century, says *Die Kunst*, porcelain began more and more to be used in Russia. Well-to-do circles followed the example of the imperial family and all kinds of table ware became popular. Chinese porcelain was brought by caravan and through West-European ports, while the products of Venice, Rouen, and Holland also found favor.

Peter the Great conceived the double plan of taxing this importation and of benefiting his land by native industry, and as a result sent Russian workmen abroad and imported foreign ones to introduce the manufacture of porcelain into Russia. A "board of manufactories," founded in 1723, promised an imperial bounty to anyone who would found a porcelain factory, material for which was to be furnished by the clay of Gjel. Grebentchikow, purveyor to the empress, secured the privilege, but it was not until 1747 that the Grebentchikow factory, the first of its kind in Russia, was able to send to the emperor a fairly successful "real Russian porcelain" cup. In the same year new experiments were made at

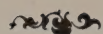
Tsarskoe-Selo, by command of the empress, after a workman from the imperial Chinese factory was supposed to have been bribed into selling a special secret, but the efforts did not meet with much success on account of the material and bad instruction.

No more fortunate were other, immediately succeeding, attempts to establish a native porcelain manufactory in Russia. In 1744 Christopher Conrad Hunger, in Stockholm, was engaged by the imperial court at a high salary to found a factory in Russia. Hunger, however, was an adventurer, and more than 10,000 rubles were paid him with no returns. In the autumn of 1746 he had not yet produced a single object and in 1748 he was sent home. Thus we have seen that in the first four years the attempts failed utterly.

In 1747 Winogradow became director of the factory and proceeded by his own experiments to discover what material was best suited for his purposes. His porcelain had at first a bluish tone and was somewhat transparent. In 1748 a large kiln was built; the experiments were successful, and in 1751 it was possible to present the empress with a snuff box, as a result of which the whole court ordered porcelain snuff boxes from the imperial factory. Unfortunately the rapid development of the latter was hindered by Winogradow's bibulous habits, although the factory did nevertheless continue to progress gradually. Winogradow's advice to train young apprentices for the work proved to be very practical, a fact which is worth notice to-day. His efforts to find good earth were also noteworthy.

In the swampy vicinity of Gjel he found eight different kinds of clay. Of these he selected a "black," which when dry became light gray, and when burned was pure white. This clay itself had no sulphurous component, although the layers surrounding it were mixed with earth containing much ferriferous sulphur.

Winogradow had been told by a traveler in China that there the porcelain clay and the glaze were produced wholly from potter's earth and stone, but he could not proceed on these directions, as he had no material at hand like



the Chinese Kaolin or pé-tun-tze. Winogradow added to his mixture only gravel, alabaster, quartz, and feldspar of granite; gradually he came to a composition of eight parts clay, eight quartz, and one alabaster. His proportions thus resembled much more closely the Chinese and Japanese porcelains than those of Sèvres or Meissen. The glaze was composed of clay, quartz and chalk. Its thickness equalled that of two sheets of paper. Before burning, the porcelain was placed in the kiln in cases. The production of suitable colors offered many difficulties; cobalt, gold, purple, black, red, yellow, green, and brown were used.

Public taste was naturally determined by that of Western Europe. The style followed was the modern, already introduced into France, which no longer had anything to do with the profuseness of the rococo. Snuff boxes in the form of sealed envelopes were an especially popular object of manufacture after 1753. Soon flowers and garlands in flat relief ornamented the cups and in 1752 statuettes are mentioned in the records for the first time.

A new epoch in the history of the factory began with a visit of Empress Catherine II. in July, 1763. At that time 104 officials and workmen were connected with the factory, which after 1765 had a yearly subsidy from the government of 15,000 rubles. Joseph Regensburg was summoned from Vienna and Karlowsky from Meissen was installed as sculptor, although he was soon replaced by Russian artists. Tchépotiew, the new director, rendered especially valuable services by establishing a school of young workers. His successor, Prince Wiazemsky, likewise introduced far-reaching reforms after 1773.

The sculptor J. S. Rachette, was engaged in 1779, and was of the greatest help to the factory. The miniature painters of this period

were Russians like Zakharow, Wassiliew, Komarow, and others. The output increased enormously; in 1794 about 60,000 rubles worth of goods were sold.

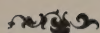
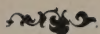
In spite of all this the financial result could not be called hopeful. Russian ceramics, indeed, offered no competition, and the Chinese imports suffered from the emigration of the Chinese from Kaichta, but preference was given to the Meissen porcelain, which was cheaper and more elegant. The composition of the material more and more resembled Chinese mixtures rather than those of Berlin and Vienna, although the clay of Glukow had now been selected for use and the alabaster was replaced by feldspar.

The unpronounced style in vogue was plainly a hindrance to the popular recognition of the products of the imperial factory at the time of the Empress Catherine. Popular taste was ruled from France—the Empress wished to give her porcelain a truly Russian character. Although time and technique, however, were not ripe for her endeavors, the factory did nevertheless bring out a very characteristic product in a charming series of statuettes showing Russian racial types.

An occurrence of still greater importance was the production of a table service of 973 pieces for sixty covers. This is known as the "Service with the Arabesques" of 1784.

Emperor Paul I. had a great fondness for porcelain and was very proud of his "factory." Rachette, the talented artist, was continued as directing sculptor while Zakharow looked after the painting. In spite of technical and artistic progress, however, material results did not follow. In 1801, 14,000 rubles' worth of goods





remained unsold. Hence it was a very timely idea of Nicholas I., that the imperial factory ought to be supported by the State, since it was there to serve as a model to the nation by producing the best ware.

As the clay of Glukow did not give satisfaction, and was besides too expensive, clay from Limoges began to be used after 1836, at least for smaller objects. Now for the first time (1834) the burning was done in a three-storied kiln after the Berlin model, which Seyffert had introduced under Alexander I. The degrees of heat in the three stories were 160, 100, and 60 respectively. The loss in the kiln of larger vases also became less. A permanent exhibition room was established and the results of exhibitions in St. Petersburg (1849), Moscow (1843 and 1853) and London (1851) showed that the pursuit of one object for more than a hundred years had not been in vain.

Unluckily, this time—as on so many previous occasions—success came but fell upon unfavorable conditions. The technique of the imperial factory had developed extraordinarily, but artistic appreciation for porcelain had diminished throughout Europe. The evil eclecticism of the time produced a mixture of models and drove porcelain painting into strange channels.

Thus the forms deteriorated into a mixed style, which even the technique of the porcelain often enough seemed to disown. As there were no original designs in the porcelain painting, this epoch was without artistic importance for Russia—as for the whole of Europe. The general lack of interest in porcelain as a whole was only the final consequence of this artistic retrogression. In 1870 the purchases by both private individuals and archdukes had so fallen off that the decline of the imperial factory could not be denied.

In 1871 the Empress ordered the workmen to follow English styles of ornamentation, and the models which the sculptor Spiess brought from England were slavishly copied. It is precisely in his works that the lack of any feeling for ceramic form is very noticeable.

Even in the eighties, when Archduke Vladimir Alexandrovitch had reorganized the factory, the unfortunate belief still held sway that all that was necessary were good copyists, not great artists. As regards technique, however, a better understanding had been reached. In 1884 the technician Khowsky made the first journey to gain a thorough acquaintance with the porcelain factories of Prussia, Saxony, Bohemia, and

France. The result was the demolition of the old kilns and the building of new ones, after the systems of Berlin, Sèvres and Meissen.

Although the tradition of imitation was not yet broken with, and although independent technical experiments were not allowed, yet the purely empirical testings were now and again replaced by an analytical procedure and a more exact calculation of the possibilities resulting from the combinations of soil.

The personal taste of Alexander III. could hardly be called promotive, yet in this period of preparation falls the attempt at least to paint under glaze, which system the Danish painter Lusberg desired to introduce. There seemed on the whole, to be some desire to follow new technical and artistic paths—but the tradition of imitation was less troublesome. This should be taken to heart by our “modern” devotees of tradition.

Under the rule of the present Czar things were at first no better. Gradually, however, the new art movement made headway in Russia also, but more slowly than in Germany, and under more unfavorable conditions.

With the beginning of the new century, unity of form and ornamentation were set up as the standard. The idea of the inventive artist was given room to expand, but the artists who invented were wholly inexperienced technically, which resulted in the sad makeshift of the purchase of artists' designs to be altered at need and used by art workers in ceramics.

The style of the eighteenth century has disappeared even in Russia. The history of the imperial factory shows in an exceedingly interesting fashion, the final victory of practice over theory and imitation, the victory of technique over mere dallying with form. It is true that seldom is the history of a manufactory so full of blunders and mishaps as that of the imperial porcelain factory of St. Petersburg from 1744 to 1904. As a whole, however, the detailed account, with its wealth of public economic, as well as public Russian sidelights, furnishes to organizers of art workshops a zig-zag row of sign posts, which easily mark the straight path for him who can survey the detours.



What has been most remarkable, however, from the point of view of china for commercial purposes, is the progress made by the factory of Kornilow Bros., located at Poliustrovo, in the district of Viborg, right on the outskirts of St. Petersburg.



This firm started in 1791 as a china and glass store. In 1835, Michael Kornilow, long possessed with a desire to manufacture his own goods, obtained a number of hands from the imperial factory and started, with two kilns and eighty workmen, the manufacture of china after his own ideals.

The kaolin used comes from Glouchoff in the government of Tschernigoff, and the quartz and feldspar come from Finland, with clay of Borovitschi, in the government of Novgorod.

At present, the firm of Kornilow Bros. is managed by Serge Michaelovitch Kornilow, one of Russia's most enterprising business men, an eminent chemist and a practical potter in every sense of the word.

The factory covers thirty-five acres of ground, has eight kilns, and employs 600 workmen. Mr. Kornilow is a business man possessing advanced and original ideas.

So much has been said in regard to the poor condition of the working classes and the masses generally in Russia, it is only fair that a tribute be paid to him for the manner in which he looks after the welfare of his working people. He has built for them on grounds adjacent to the factory many modern, sanitary houses; he has given them the use of a magnificent park, and has also built at his own expense a large and handsome theatre, where the workmen and employees render some very interesting plays under the patronage and encouragement of the firm.

As far as the ware produced is concerned, it has probably the hardest body of china made, wood being exclusively used in the process of manufacture. Furthermore, it is also possibly the whitest and purest quality of china made.

As far as the decorations are concerned, they are so thoroughly Russian that they have really created a new school in art decoration. The blending of the colors is particularly a happy one, and it seems that some of the colors used in this ware cannot be put on any other body of china giving the same effects. Expert connoisseurs have said on different occasions that the Kornilow productions are among the most remarkable and artistic novelties produced in a long time.

While the productions of the imperial factory are not for sale and are only distributed to foreign sovereigns as gifts from the imperial factory, it is most fortunate that goods so essentially Russian and so thoroughly artistic can now be procured in nearly every high class

store in this country. The demand for Russian china has increased tremendously in this country, and now the fashionable hostess takes a distinct pride in garnishing her table at large dinner entertainments with pieces of ornate decoration.

EUROPEAN GLASS BEAD INDUSTRY CURTAILED

Following reduced production owing to the increased cost of raw materials, two out of the seven large bead factories in the Fichtelgebirge district have closed down after having been in constant operation more than twenty years. It is not expected that any permanent revival will take place until the various works have established uniform selling prices and decide to conduct their plants upon modern principles.

LIBERAL BEQUESTS OF A GERMAN GLASS MANUFACTURER

The late Kommerzienrat August Alt (co-proprietor of the well-known Thuringian glass instrument factory of Alt, Eberhardt and Jager, at Ilmenau,) has left 100,000 marks (\$25,000) for municipal, religious, and educational purposes connected with that city.

GERMAN BUYING SYNDICATE

According to the last annual report, the German Union of Glass, Porcelain and Art Ware Dealers, Limited, included 214 of the leading concerns in that country, whose aggregate purchases amounted in 1907 to over forty-six million marks (eleven and one-half millions of dollars). Of this amount, six million marks (one and one-half million dollars) represented joint purchases made through the central office at Nuremberg. The dividend to the shareholders was one-fifth more than that for 1906. In connection with the annual meetings of the Syndicate, the principal German manufacturers hold expositions. Over one hundred exhibitors availed themselves of this privilege on the occasion of the last gathering at Nuremberg.

COMPETITION FOR ADMISSION TO SÈVRES CERAMIC SCHOOL

On July 20, a competition will be held at Sèvres for the admission of five pupils to the school attached to the celebrated Sèvres factory. Besides various subjects of a fundamental character, candidates will have to pass tests in linear, geometrical and freehand drawing, the latter from models.



THE POTTERY TRANSFER TARIFF

THE present status of the decalcomania transfer for decorating china, glass and earthenware is such as to give a number of interested parties something more than a subject of passing interest for discussion. By virtue of a recent decision rendered by Judge Holland, of the United States Circuit Court for the Eastern District of Pennsylvania, the findings of the United States Board of General Appraisers, which classified decalcomania transfers as lithographic prints at 20 cents per pound, have been reversed and such prints are made dutiable as surface-coated paper at 3 cents per pound and 20 per cent. ad valorem under paragraph 398 of the Tariff of 1897.

In the opinion of the Court decalcomania transfers are a distinct article of commerce differing from lithographic prints and printed matter, both in manufacture and use.

The effect of this decision is, first of all, and what is probably of vital importance, to place upon all imported decalcomania transfers a much heavier additional duty under the compound rate than was imposed by the specific rate of 20 cents per pound, for it is a well known fact that the cost of decalcomania transfers compared with ordinary lithographic prints of a similar number of colors, is several times greater for many reasons which are purely technical.

Heretofore under the 20 cents per pound rate the price, or market value of mineral transfers, was not considered in the levying of duties; now, however, under the ruling of the Circuit Court the administration officers of the customs will be required to apply 20 per centum to the value of such merchandise in addition to the specific rate of 3 cents per pound.

It is readily seen that the difference in rate on simple patterns will be merely nominal; but when it is applied to transfers of the more elaborate class, carrying from six to nine colors with gold, the added cost to the foreign value will be of considerable importance.

NEW BRONZE WARE FACTORIES

A limited company with a capital of 120,000 marks (\$30,000) was lately established at Nuremberg, under the style of the "Bayerische Broncewarenfabrik, G.m.b.H." for the manufacture of bronze ware. Herr Simon Feldmann, a local manufacturer, is the business manager. The "Kolner Werkstätten für Bronze-und Treib-Arbeiten" has been incorporated at Cologne for a similar purpose.

W. L. BRIGGS WINS CASE

The Board of United States General Appraisers handed down a decision June 24th, through Board 2, cutting off the five per cent. advance which was made on the appraisements on Limoges china, made by Theodore Haviland and imported into this country by W. L. Briggs.

The long fight in the Limoges china cases was thus ended so far as the goods of Theodore Haviland are concerned.

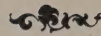
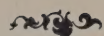
The appraisements which were attacked were some of those made by Board 2 last year on Limoges china. At that time the goods of Haviland & Co. were advanced by the appraiser on an average of 118 per cent., while those of Theodore Haviland, to which the present protest relates, were advanced 55 per cent., resulting in the seizure for over six months of every cask of china imported by either of the two firms. The result of the reappraisements before Board 2 was that the advance in the Haviland & Co. cases was reduced to 16½ per cent. and in the Theodore Haviland cases to 5 per cent.

At the time that board advanced the goods 5 per cent. they based their decision on the sales of Haviland & Co. in Paris. The importer, W. L. Briggs, thereupon secured proof to show that the Limoges house had no connection with sales made by the Paris house, and in a test case his entered value was sustained by Judge Hay. The Government thereupon appealed to Board 2, whose decision just handed down sustains the entered value.

The effect of this decision is that Theodore Haviland's goods may now be entered at the same figures on which they were entered prior to the Government's attack of last year on French china.

NO ROOM FOR THE DEITY

There is still a bit of humor attached to the new gold coins, in spite of the fact that the President has signed the bill restoring the motto "In God We Trust." The director of the Mint at Washington, in causing to be made new dies, including the motto, finds that St. Gaudens so far favored the modeling of the strange looking bird, facetiously called at the time the new coins first appeared, "the eagle in trousers," that the modestly dressed fowl will unceremoniously and sacrilegiously crowd the mention of the Deity into very cramped quarters. The coins will probably now be pronounced by medallists and sculptors more of a botch than ever.



PERSONAL

Augustus Keller, who carries on the pottery business at Bordentown, near Philadelphia, was recently struck by a freight train on the Pennsylvania Railroad and severely hurt at the station in that city.

Miss Fannie Cleveland Campbell, daughter of John A. Campbell, president of the Trenton Potteries Company, was married June 10 to Elsey B. Aitkin of Trenton.

T. Deloss Sweeting has brought suit against the Iroquois China Company, of Syracuse, to recover \$300 salary, alleging a ten years' engagement at \$1800 a year and claiming that before the end of the first year he was released. A part of the agreement was that Mr. Sweeting should give the company formulas for china-ware making, and the company claims that the formulas were not secret and exclusive as represented.

Frank Wadsworth Jenkins, of 25 West Broadway, will spend the month of July in Europe, visiting England, France and Copenhagen.

Mr. A. Gredelue, representative in America of Baccarat glassware, at 43 West 4th street, sailed for Europe June 26th.

Mr. Ridgway, of Meakin & Ridgway, at 43 West 4th street, is in Europe till September.

Mr. Henry Creange is on an extended tour of Europe.

CHARLES AUDEL DEAD

CHARLES AUDEL, probably the oldest dealer in china and glass in the wholesale district of New York, died Sunday, May 31, at his home, 65 Lefferts Place, Brooklyn. He was 73 years old and had been in the china and glass trade for upwards of fifty years, being known throughout the country as one of the pioneers of the trade. He was a man of wide experience and sterling qualities and will be missed by his associates and patrons.

Mr. Auel was born in Germany and had lived in this country since boyhood. An interesting episode in his life occurred while on a visit to Paris during the Franco-Prussian War in 1870. On account of his evidently German origin he was thought to be a German spy and narrowly escaped arrest; a friendly innkeeper kept him hidden in a closet for three days while 2500 French troops were searching for him. He leaves four daughters and a son.

DEATH OF CHARLES WEBB

Mr. Charles Webb, of Messrs. Thomas Webb & Sons, Ltd., Dennis Glass Works, Stonebridge, England, died Tuesday, May 5th, at his residence in Cleremont, Kingswinford, at the age of 72 years. He was a leading figure in the Stonebridge district for a period of over fifty years, and was a director for many years of the well-known firm of Thomas Webb & Sons.

DEATH OF EDWIN BENNETT.

Edwin Bennett, president of the Edwin Bennett Pottery Company, one of the founders of East Liverpool, Ohio, and the inventor of the celebrated Rebekah teapot, died on Saturday, June 13th, at his home, 2510 St. Paul street, Baltimore, Md.

Mr. Bennett was more than 90 years old, and his death was due to the infirmities of age, although he had been confined to the house only a few weeks.

He was born in Newhall, Derbyshire, England, in 1818, and after learning his trade came to America in 1841, with his brother William, to join an older brother James, who had preceded them to this country.

Settling in East Liverpool, the three brothers began the manufacture of Rockingham ware, the first to be produced in the United States, and laid the foundation of the great pottery industry of East Liverpool. In 1845 the Bennett brothers moved their plant to Pittsburg, then known as Birmingham. In 1846 Mr. Edwin Bennett withdrew from the firm and came to Baltimore.

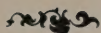
He started the first pottery south of the Mason and Dixon line, on the site of the present plant at Central and Canton avenues and Eden street, Baltimore.

It was in 1851 that Mr. Bennett originated the Rebekah teapot, and between 1846 and 1856 he was awarded gold and silver medals at art exhibitions held by the Maryland Institute, the Franklin Institute of Philadelphia and the American Institute of New York.

Mr. Bennett was a close friend of Andrew Carnegie. He is survived by his second wife and ten children.

DEATH OF ALFRED J. MEAKIN

Alfred J. Meakin, thirty-three years old, head of Alfred Meakin, Ltd., Tunstall, Staffordshire, England, died June 26th, after a long illness. Although still a young man, Mr. Meakin was one of the foremost potters in the world.



NEW CORPORATIONS

The Grand Union Tea Company, a million dollar corporation, chartered under the laws of New Jersey and with principal offices at Newark, N. J., has been chartered to do business in the State of Tennessee. Its purpose is to manufacture and deal in tea, coffee, spices, etc., and to manufacture and deal in all kinds of pottery, earthenware, glassware, household furniture, iron-mongery, rugs, etc. The incorporators of the company are Frank S. Jones, of Brooklyn, N. Y., Cyrus D. Jones, Scranton, Pa., and William C. Burke, of Newark, N. J.

Geo. W. Hale and others have incorporated the Whitehall Construction Company with \$20,000 capital, at Cleveland, Ohio.

C. D. Bagley Co., Portland, will deal in glassware; capital, \$10,000. President, G. H. Caswell; treasurer, E. S. Bagley; clerk, H. L. Cram, all of Portland.

Tarentum men have organized a glass company and have let a contract to James Cravatt, of Tarentum, for the erection of a large bottle works at Clarksburg, W. Va. H. E. Davis, formerly superintendent of the Fidelity Glass Company, at Tarentum, the principal stockholder, will superintend the new plant's operations.

The Blackmer Cut Glass Co., of New Bedford, Mass., has been organized with \$20,000 capital. President, David L. Parker; treasurer and clerk, Arthur L. Blackmer, both of New Bedford.

Broadway Five and Ten Cent Store, Inc., Lawrence, Mass.; capital, \$3,000. President and treasurer, Henry K. Bedishian; clerk, John A. O'Mahoney, both of Lawrence.

The Opal Glass Company, Mt. Vernon, Ohio, \$15,000. By Leopold Mambourg, Charles Moyer, D. B. Grubb, J. B. Waight and F. O. Levering.

E. Choistensen, New York; to manufacture chandeliers, fixtures, lamps, globes, etc.; capital, \$10,000. Incorporators: Albert R. Palmer, Frank R. Searles, Charles F. Kern, No. 68 William Street, New York.

The Wabash Pottery Company, Roseville, Ohio, \$10,000, by L. S. Kildow, J. A. Cowan, R. P. Stokely, George W. Owens and David L. Melick.

Phoenix Pottery Company, Bordentown, N. J., capital, \$50,000. Incorporators—J. Cochran, David Allen, and G. Cochran. The company is to manufacture pottery and earthen products, etc.

TRADE NOTES

News from Wheeling, W. Va., is to the effect that the Fostoria glass plant will close down about the first of July for the customary summer vacation. As extensive repairs are to be made the shut down this year will be for not less than six weeks.

The Dedier-Marshall pottery at Keasbey, N. J., is in full operation again. The new portion of the plant, employing about fifty men, will greatly increase the output.

The Bryce-Higbee glass plant at Homestead, Pa., which has been in steady operation for thirty years, has dissolved. The land was recently sold to the Carnegie Steel Works and the movable parts of the factory have been sold for \$8,500 to the J. R. Higbee Glass Company of Carnegie.

The Globe Pottery Company, of White Hill, N. J., whose affairs have been in the hands of a receiver, applied to the courts, and during June their petition was granted to receive back from the receiver all their property franchises, rights and effects, which has enabled them to carry out a reorganization of the company and to resume business.

Plans are being worked out which will result in the sale of the real estate of the National Glass Company, of Pittsburgh, under foreclosure by the second mortgage holders. A pool has been formed, and the issue of \$600,000 first mortgage bonds will be taken up by the holders of the \$2,500,000 second mortgage bonds, and under this control the different properties of the corporation will be sold.

A contract has recently been let for the erection of a new department store at Cambridge, Ill., for James Pollock, who is president of the Cambridge State Bank.

THINGS AND OTHER THINGS

A coroner's jury decided that Walter J. Suess, president of the Suess Ornamental Glass Company, of Chicago, was responsible for the death of five of his employees, and his own death, in a fire which destroyed the building May 21. The only exits from the working rooms of the plant were locked during working hours.

The western wing of Senator W. A. Clark's new residence on Fifth avenue, the most expensive mansion in New York, will be a veritable art treasure house, the second floor being exclusively devoted to Senator Clark's wonderful collection of *faience* pottery.

POTTERY AND GLASS STATISTICS

ENCOURAGING OBJECT LESSONS DRAWN FROM GOVERNMENT FIGURES ON IMPORTS, EXPORTS AND DOMESTIC PRODUCTION

SPECIALY COMPILED FOR POTTERY AND GLASS

WHILE the praiseworthy desire of the Department of Commerce and Labor to furnish the various branches of national industry with the latest statistical details involves the frequent issue of provisional reports, there is a certain kind of information only to be obtained by the comparison of returns for a series of years. Such comparisons have, however, to be specially compiled from the official figures, when it is desired to illustrate the development of any particular industry; and in the subjoined detailed tables, an attempt has been made to collate the salient points affecting the pottery and glass industries since 1900, as shown in the portly volume just issued, "The Foreign Commerce and Navigation of the United States," grouping with these results the census returns affecting the domestic industries in those branches as well as certain figures in the monthly advance sheets, of imports and exports.

It being evident that the identical qualities of goods cannot be both imported and exported, while our domestic product necessarily includes grades which cannot be profitably handled for international trade, a certain latitude is indispensable in such comparative classifications. Thus, a large part of our domestic clay product, as shown in Table A, under the head "Other Manufactures," though made from plastic material, cannot be exactly compared with imported or exported goods, although coming under the same general head.

Table A

EARTHEN, STONE AND CHINA WARE

	Imports (Millions of dollars)	Exports (Millions of dollars)	Domestic Clay Products (Millions of dollars)	
			Table Ware	Other manu- factures
1900	....	...	10.5	33.7
1901	9.2	...	....	....
1902	9.5	...	....	....
1903	10.5	0.6	....	....
1904	11.5	0.7	....	....
1905	11.3	0.9	17.	47.2
1906	12.5	1.0	....	....
1907	13.5	1.1	....	....
1908 (esti- mated)	12.8	1.2	....	....

PRESENT CONDITION OF IMPORT TRADE

One fact in connection with the import trade should be noted. The latest returns issued show that the total imports of earthen, stone and china ware for the ten months ending April 30, were:

1906	.....	\$10,670,214
1907	.....	\$11,291,451
1908	.....	\$11,700,987

The separate monthly imports for February, March and April of 1907 and 1908 were

	February	March	April
1907		\$804,046	\$901,841
1908		\$771,638	\$841,404
			\$887,519
			\$855,269

Thus, the average reduction for the three months of this year as compared with 1907 has only been about 5 per cent. in value, which may have been the result of lower prices. This would seem to indicate normal business.

RETURNS FOR PORT OF NEW YORK

As New York received in 1907 about 45 per cent. of the aggregate imports of ceramic ware, interest attaches to the following recent weekly returns of this port:

Table B

RECEIPTS AT PORT OF NEW YORK, MAY, 1908

Week ending	May 2	May 9	May 16	May 23	May 30
China	\$107,599	\$36,521	\$88,881	\$37,010	\$56,890
Earthenware,	25,902	5,316	14,430	7,442	7,425
Total..	\$133,501	\$41,837	\$103,311	\$44,452	\$64,315

By the latest available returns, New York imports of earthen, stone and china ware for the two weeks ending June 13, amounted to \$218,414, as compared with \$145,148 for the corresponding weeks of May. Thus it may be anticipated that the June returns of aggregate United States imports will more or less compensate for the reduction (from \$1,102,186 to \$774,132) shown by the total for May, 1908, as compared with May, 1907.

SOURCES OF OUR IMPORTS

The various sources of the imports for April 1907 and 1908 exhibit some interesting changes, as follows:



POTTERY AND GLASS



Table C

IMPORTS OF EARTHEN, STONE AND CHINA WARE

	April, 1907	April, 1908
United Kingdom	\$293,798	\$254,622
Austria-Hungary	45,772	62,142
France	94,248	178,664
Germany	283,273	258,687
Other European Countries ..	24,323	12,579
Japan	123,461	83,851
Other Countries	22,644	4,724
Total	\$887,519	\$855,269

DOMESTIC MANUFACTURE OF CERAMIC PRODUCTS

While our ceramic imports, mainly consisting of table and ornamental ware, have (as shown in Table A) gradually risen from about nine millions of dollars in 1901, to their present figure of about thirteen millions, during the intervening period our domestic manufacturers had, however, succeeded in making still further progress; whether we look at the aggregate, or limit our comparison to classes more or less corresponding with imported goods. The broader view shows for 1905 products of clay of about sixty-four millions of dollars as compared with about forty-four millions in 1900, while the output of table and ornamental ware alone rose from about ten and a half to seventeen millions. The details of the latter figures are of marked interest:

Table D

DOMESTIC PRODUCTION OF TABLE AND ORNAMENTAL CERAMIC WARE

	1900	1905
Red earthenware	\$ 762,200	\$ 818,195
Stone ware	1,970,710	3,274,914
Yellow and Rockingham ware	159,553	206,607
C. C. ware and white granite ware (including semi-vitreous porcelain ware) ..	6,376,351	9,195,703
China (porcelain)	1,255,978	3,370,637
Bone China, Delft and Bel-leek ware	42,000	108,000
Total	\$10,566,792	\$16,974,056

There being no reason to doubt that the ceramic industry has shared in the recent activity of domestic manufactures, it would be fair to estimate that the present annual output of table and ornamental ware represents about twenty millions of dollars; practically double the amount for 1900 and 50 per cent. more than our imports in the same line.

EXPORTS OF CERAMIC WARE

As compared with 1903, our exports of Ameri-

can ceramic ware have doubled, but the amount being still only one tenth of our imports (as shown in Table A), there is ample room for study and efforts on the part of our manufacturers to push foreign trade. The largest part of our million dollar export trade in ceramic ware was with relatively few customers:

Table E

ANALYSIS OF EXPORT TRADE IN CERAMIC WARE 1907

	Earthen and Stone Ware	China Ware
Canada	\$481,864	\$43,829
Panama	38,907	7,097
Mexico	129,207	15,506
Cuba	68,886	5,174
Argentina	111,207	432
Brazil	12,927	15
Chili	4,830	15
Venezuela	6,927	374
China	5,182	2,657
Japan	5,592	7,472
Australasia	9,419	482
Philippines	3,958	162
Belgium	11,768	755
France	13,655	931
Germany	13,303	5,992
United Kingdom	8,229	11,127
Other Countries	61,422	7,697
Total	\$987,283	\$109,717

STATISTICS OF TABLE AND ORNAMENTAL GLASS-WARE

In Table F glassware has been dealt with in the same way as ceramic products are treated in Table A; the value of "other manufactures of glass" being shown in respect to the domestic production. While the domestic output of table and ornamental glassware increased by about 30 per cent. between 1900 and 1905, imports between 1903 and 1908 have only increased 20 per cent., that gain having been practically established in 1904, since which time imports have been almost stationary.

Table F

STATISTICS OF TABLE AND ORNAMENTAL GLASS-WARE

	Imports (Millions of dollars)	Exports (Millions of dollars)	Domestic Production (Millions of dollars) Table and Ornamental Ware	Other manu- factures of glass
1900	...	...	13.6	43.0
1901	...	...	...	...
1902	...	...	...	...
1903	2.7	2.	...	...
1904	3.1	1.9	...	...
1905	3.0	2.2	17.8	61.8
1906	3.3	2.4	...	...
1907	3.5	2.6	...	...
1908 (esti- mated)	3.2	2.5	...	...



THIS YEAR'S GLASSWARE IMPORTS

Imports of glassware for the ten months ending April 30 last were about equal to those for the corresponding period of the previous fiscal year and slightly in excess of the 1906 figures. At the same time the separate returns for April are about 25 per cent. below those of last year; this fact indicating that imports during the fall had been sufficiently heavy to keep up the aggregate amount for the period covered by the latest returns.

While the aggregate United States imports of glassware for May, 1908, were \$191,456 as compared with \$314,505 for May, 1907, the fact that receipts at the port of New York for the first two weeks of June were \$52,906 against \$39,083 for the corresponding weeks of May, would indicate a gratifying tendency in the direction of normal conditions.

DOMESTIC MANUFACTURE OF GLASS

While the total production of domestic table ware shows (in Table G) a marked advance between 1900 and 1905, some lines display a falling off, the aggregate production of domestic glassware having increased, however, about 30 per cent. The enhanced cost of materials used by domestic glass manufacturers is evident from the fact that the proportion of that item to the total value of the product was in 1905 about 33 per cent. as against 28 per cent. in 1900.

Table G

ANALYSIS OF DOMESTIC PRODUCTION OF TABLE AND ORNAMENTAL GLASS

	1900	1905
Table ware	\$2,617,784	\$4,897,537
Jellies, tumblers and gob- lets	2,007,386	1,639,167
Lamps	1,498,675	1,247,628
Chimneys	2,719,583	3,061,334
Globes, shades and other electric and gas goods	2,497,885	3,055,380
Blown tumblers, stem- ware and other goods..	1,593,652	2,928,198
Cut glass	672,463	987,556
	\$13,612,428	\$17,816,806

EXPORTS OF GLASSWARE

While our exports of table and ornamental glassware have risen about a third since 1904, they are still about 25 per cent. less than our imports in that line as indicated by Table F. As in the case of ceramic ware, the bulk of our foreign trade in glassware is with a relatively

limited number of customers, as shown in Table H:

Table H

ANALYSIS OF EXPORTS OF GLASSWARE, 1907

United Kingdom	\$178,452
Germany	75,827
France	11,110
Mexico	524,629
Cuba	186,810
Canada	892,914
Australasia	170,165
Japan	21,914
Philippines	11,913
Other countries	435,595
Total	\$2,509,329

* * *

GOOD EXPORT PROSPECTS FOR POTTERY AND GLASSWARE

From the figures quoted, it is evident that in our present relatively limited exports of pottery and glassware, there lies the nucleus of a much larger trade. There is something of an original character about American goods in most branches of industry which appeals to foreign customers, while there is no longer so much feeling abroad that America ought to buy all the time and to leave the selling to other nations. Although for various reasons imports will always continue a leading feature of the American trade, there is plenty of room for exports. The English and German manufacturer would suffer no more from American competition than from increased activity on the part of his European rivals. With the recognition of this principle the American manufacturer will get impartial attention from foreign buyers and will secure his share of their orders if he looks after them closely and intelligently.

This view of export possibilities is not merely theoretical. From the official German report to be published next month, the merits of American glassware are getting increased recognition in Europe. Our exports in that line to Germany for 1907 were one third in excess of those for 1906 or 1905, and about double those for 1904 or 1903. Let American pottery and glass manufacturers display in foreign commerce some of the energy which has so increased the domestic trade and the results will amply repay their efforts.

T. H. Libbey, cut glass manufacturer, gives \$105,000 for Toledo Art Museum.

F. W. Jenkins & Co.

25 West Broadway

New York

Selling

Agents

for

AVENIR LIMOGES

ROYAL CROWN DERBY

B. & G. COPENHAGEN



Mark on Decor



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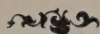
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EVEN MAINTENANCE OF FRENCH PORCELAIN INDUSTRY

OF a decidedly more comprehensive nature than an ordinary report, is the paper on the French ceramic industry contributed by Franklin Graham, Honorary Secretary of the American Chamber of Commerce, Paris, to a recent issue of the *Moniteur de la Céramique et de la Verrerie*. He alludes to the fact that notwithstanding the infinite variety of uses to which ceramic products are applied, it is always the same raw material, in the form of more or less pure clay, mixed with foreign substances, which serves to form plastic masses suited for various methods of treatment, which, after drying, are baked at a high temperature.

The highest degree of perfection in ceramic production as a fine art, was, he considers, reached at the time when the masterpieces exhibited at the Musée Galliera, were produced. This collection, Mr. Graham remarks, helps us to follow the great impetus which the Limoges Ceramic School has exercised upon French decorative art. That establishment stands out in marked contrast to the schools of the same class in other parts of France, which have proved of comparatively little service in the development of their local ceramic industries.

Apart from the question of artistic progress, the Limoges porcelain industry has of late had causes for grave anxiety in the various difficulties and restrictions affecting foreign trade, and particularly American commerce. The opinion is expressed, however, that recent investigations will tend to remove these obstacles.

By the statistics of 1901 (the latest detailed returns available), the French porcelain industry then employed continuously 14,798 hands, of which number 8,169 were in the department of Haute-Vienne (in which Limoges is situated). Next in importance came the department of Cher, with 3,067, the largest factories being at Vierzon, Mehun-sur-Yèvre, etc.

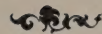
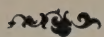
The French exports of porcelain are divided into white and decorated classes, which it is therefore convenient to deal with separately as shown in the following tables:

FRENCH EXPORTS OF WHITE PORCELAIN AVERAGE ANNUAL AMOUNT

Years		
1867-1876	fr. 6,580,193	(\$1,316,038)
1877-1886	fr. 5,841,290	(\$1,168,258)
1887-1896	fr. 5,770,910	(\$1,154,182)
1904-1906	fr. 7,560,000	(\$1,512,000)

(The amount for 1906 was about 4 per cent. less than that for 1904).

England takes over half of the total French exports of undecorated porcelain, Belgium taking about 15 per cent., while the United States trade only represents about $2\frac{1}{4}$ per cent. of the aggregate.



In decorated porcelain the following results are shown:

FRENCH EXPORTS OF DECORATED PORCELAIN
AVERAGE ANNUAL AMOUNT

Years		
1867-1876	fr. 4,831,181	(\$966,236)
1877-1886	fr. 4,369,298	(\$873,859)
1887-1896	fr. 4,829,493	(\$965,898)

METRIC HUNDRED WEIGHTS

1904	10,788,000	(1,078,800 tons)
1905	10,549,000	(1,054,900 tons)
1906	12,908,000	(1,290,800 tons)

(Values of last three years not given.)

Generally speaking (except as to Porienne and Bisque) the French porcelain industry is, Mr. Graham remarks, favorably situated. To use his own words:

"The development of good taste among the masses since the last generation has created a visible tendency towards replacing the soft, badly colored and coarser *faience* table ware by more attractive services in porcelain or in the better grades of *faience*."

By the average American business mind the above figures will be received with considerable astonishment. It is almost inconceivable, viewing the matter from our American standards of rapid progress, that an industry of this kind should be maintained only upon so even a basis for a period of forty years, and the situation still be looked upon as favorable.

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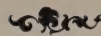
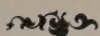
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